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"BATTLE CRY OF PEACE" A PICTURE OF MANY THRILLS

Famous Screen Masterpiece Will
Be Shown at The Anderson
Soon

"The Battle Cry of Peace," one of the greatest moving pictures of the age, will be shown at The Anderson theatre May 30-31 and June 1. Manager Trowbridge announced yesterday. Besides having a mission, this wonderful screen production contains many thrills and spectacular features.

The following criticism of the picture taken from The Greensboro (N. C.) Daily Record is a fitting tribute to this masterpiece of the screen: "The Olympic Theatre stepped into line last evening, and along with the Colonial, Studobaker, Fine Arts and Ziegfeld accepted as its newest tenant a motion picture. The picture, 'The Battle Cry of Peace,' is a pictorial propaganda calling to arms defenseless America. It is a plea against war, not for war, urging as its battle cry a preparedness for war in time of peace.

"The Battle Cry of Peace," is a photo spectacle with a mission. It was written and produced by J. Stuart Blackton, president of the Vitaphone company, in an effort to wake in every American a desire to protect his loved ones. The story, based on Hudson Mixlin's book, 'Defenseless America' is educational in its description of submarines, aeroplanes, torpedo boats and other implements of warfare. It compares America to other countries and shows with a clearness the comparative size of our army and navy. Hudson Mixlin appears, and by means of small models illustrates on the screen the needs of our country.

A love theme accompanies Mr. Mixlin's instructive lecture.

Commander Blackton made a stirring speech which aroused great enthusiasm in the audience. He said those who say they believe in a certain measure of preparedness are about as serious as those who say, 'God bless you, to a certain extent.' He said, 'that Ford had amassed a fortune and was now preparing to deliver it into the hands of any nation which might desire to invade America, by spending money for peace instead of giving it for navy appropriations. He also gave William J. Bryan and Carnegie a thrust for their blindness in not seeing that America needed just now a better army and a stronger navy, instead of a declaration of universal peace.

A NEW DANCE

This Has Some Step and Then a Little Pep.

While the craze for the new dances has somewhat abated, there is still a lively interest when a new step of great merit is brought out. The other evening it was the privilege of a small party of our townsmen to witness the birth of the very latest step. The gentlemen were in the northern part of the city in what is known as 'Nigger Town.' The day's work had been finished and the picnics from far and near had gathered in the street to engage in friendly rivalry of a display of their skill in the old art of dancing.

David never danced with more fervor nor Vernon Castle with more grace than these dusky sons and daughters of Ham. It seemed that the limit had been reached when one little negro girl, blacker of skin and thinner of legs, entered the ring. With the first movement of her lithe body it was seen that she was a master of her art. She blew rings around the performances of her companions until they looked cheap and commonplace. She then abandoned the old steps and gave herself up completely to the ecstasy of new creation. Wild eyed, breathlessly her companions, filled with admiration and envy, asked with one voice, 'Nigger, what step is that you are dancing?' There was a proud tilt of the small head, a lifting of the short skirt as she looked down in disdain on her vanquished companions, and in a voice that trembled with elation, said 'That is the 'Pepsi Cola' step.'

Believe me, there was some 'Pep' to it, and it was 'very refreshing.' —(Contributed.)

Whooping Cough

One of the most successful preparations in use for this disease is Chamberlain's Cough Remedy. S. W. McClinon, Bladon Springs, Ala., writes, 'Our baby had whooping cough as bad as most any one could have it. I gave him Chamberlain's Cough Remedy and it soon got him well.' Obtainable everywhere.

PERSONAL SIDE OF GRIFFITH AS HUMAN AS HIS PROFESSIONAL ACHIEVEMENTS ARE INSPIRING (CONTINUED FROM PAGE SIX)

concentration of big minds with the big minds with the big ideas on the silent drama. It may be said that Darwin's theory of the law of natural selection has worked out in the case of the motion picture and that the man with the imaginative faculties has won out. Griffith grew fast with the development of the silent drama. He got too big for the battered trenches, and he leaped out into the open. He wanted to spread himself and had to have room.

His larger pictures had run the customary course of "feature releases" with increasing success, but after all they were confined within the limitations of the business side of the presentation of motion pictures. This meant that they would be seen over the different circuits that are laid out in England and then pass out the same as others. Their distinctiveness was noticed. They surpassed other features, but after all they were just Griffith features and could only go so far.

What was there to do to find an outlet? The time came when he had finished "The Birth of a Nation." He knew he had a fine piece of work. His vision extended further than that of the men who control the finances of the motion picture business. A great sum of money had been invested in this undertaking—more than was ever expended in the making of a great spectacle. Nearly a year of ceaseless toil large behind this enormous expense, and here was the man who had seen ahead of his contemporaries, who had evolved the great American epic, who had multiplied detail until it was staggering, and with this behind him the forerunner was not inspiring.

There were so many theatres and so many states and so many channels through which it could pass and then he was done. He knew the limitations of the business, and he wanted to break from this narrow field and go before that great public which had never seriously regarded the motion picture as an art possibly.

Behind him he had the record of several great pictures which had been hidden like the lights under a bushel. There was "Judith of Bethulia," as time a piece of poetic imagery and rhythmic grouping as the art had ever developed in America.

For contemporary study of the seamy side of American life he had vastly improved upon the life of Paul Armstrong's somewhat superficial study in heredity. "The Escape," and made a virile thing of punch and powder. He had combined the short story by Poe, "The Telltale Heart," with the fanciful and lyrical quality of "Annabelle Lee" and brought forth a classic in weird mysticism, which he called "The Avenging Conscience." In the trade channels these had been recognized as superfine works, but they had never gained many plays that were vastly inferior in art and poetry and fewer.

When he "Arrived." With "The Birth of a Nation" completed, the man found himself facing the inexorable fact that he had created an art which his associates and contemporaries had been unable to breast with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the things he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appealed to. They were willing to do everything within their power and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told that he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed piling it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his uncanny ability to select able lieutenants and players. He brought the sense and with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the old line dramatic offerings. This man was J. J. McCarthy who looks after all of Griffith's business interests in the east in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing for his stakes. Then Griffith set about with this, beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the wisecracks all predicted a dismal failure. Griffith was undaunted, for he had nothing to lose. He knew he had a fine

work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotional campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best of the highest class theatres afforded. He rented a theatre, and assumed all the risk. He worked as hard to get it under way as he had to the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know it.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only \$2 attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theatres, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost \$500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which was never dreamed of in the theatrical world before.

DESPITE PROHIBITION ANDERSON GETS BOOZE SUPPLY

Georgia's new prohibition law has not affected the volume of liquor shipments in the least, according to the local agent of the Southern Express company. While Augusta is no longer a transfer point for whiskey and beer, neither are any shipments being made from that point, still the increased business now being done by Chattanooga and Jacksonville has offset the severance of the Augusta business.

According to news dispatches from Augusta the C. & W. C. railway is handling very little liquor by express, as shipments from Jacksonville and other points in Florida are generally handled through Charleston and enter the Piedmont section via the Southern Railway. Shipments from Chattanooga are handled by way of Atlanta and come into Anderson over the Blue Ridge. It had been predicted that prohibition in Augusta would curtail liquor shipments into Anderson, but according to the local express agent this has had but little, if any, effect upon the volume of business handled through the Anderson office.

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P. S. This picture is from The Hy Art Photo Plays and is the highest priced picture ever shown in Anderson at 10c.
J. J. T.